





judy howard

Cover by Judy Howard Judy Howard is a painter and owner of Hanson Howard Galleries in Asbland. She has had numerous exhibits throughout the Northwest. Best known for her watercolor montages, Judy bas been inspired by the local landscape. She is represented by The Lawrence Galleries in Portland, Sheridan, and Salisban; and by Hanson Howard Galleries in Asbland. Judy is presently serving as a member of the Oregon Arts Commission. The Guild wishes to thank Laurel Communications, Medford, for its belp in Art Direction, Layout and Production.

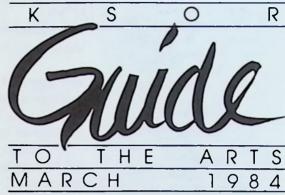


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Tim Yockey - 20

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However, even into the 1930s, Edison maintained that electrical recording was "wrong." He claimed it introduced distortions of an unnatural character in the music processed in this fashion. And Edison opined that listeners would become so exposed to this "electronically modified" version of music that it would cause their expectation of what music "should" sound like to change. He even worried that it would cause live music to become a thing of the past because it wouldn't sound correct to listeners any longer.

You can gather that he had no love for radio either. In fact he entered that business even later than the electrical phonograph activity and the fiasco that resulted put the cap on the bankruptcy of the Edison

Phonograph Company.

Well, obviously, Edison was wrong on several counts. Live music is still much with us (although radio and the phonograph industry have certainly reduced its scale).

Wanted: Friendly People...

...to answer phones during Spring Marathon, April 25 through May 2. We're looking for people with cheerful voices to take pledge calls and to help us handle the mechanics of our spring fund drive. If you are interested in spending an hour or two with us during one of the most exciting weeks of our year, call KSOR's development office (503) 482-630l during regular business hours.

No experience necessary!

But perhaps we have been conditioned to expect a slightly different type of music "sound" from the electronic revolution's intervention into the process. There is some reasonable case to be made that the recording industry could have come up with technology of a purely mechanical nature that was equally as good. And Edison had some proof. In 1915 he announced his Diamond Disc reproducing system. (Yes, it used diamond styli long before the LP era dawned. Edison also was producing LPs long before the so-called LP era arrived.) In these tests, Edison gave concerts to music critics around the country, before large audiences in large halls, and had listeners try to distinguish between live performance by singers and soloists on stage and the recorded versions produced on the same stage, entirely acoustically, as the two different renditions were blindly switched back and forth.

Neither listeners nor music critics could tell the live performance from the Edison 78 Diamond Disc versions. And that always struck me as a pretty impressive feat. Now if technology only had pushed forward in that vein where might we have wound up?

Back to 1984 and CDs. One of the frequent comments about the new digital technology is that it presents a somewhat more crisp (if you are a devotee) or a more strident, shrill (if you are a critic) "top" or high-frequency component to the music. Or at least compared to the analog electronic recordings to which we are accustomed. Devotees will tell you that the digitals are simply producing more faithfully sounds that are there but not previously audible in the less sophisticated non-digital mode.

But really what is our reference? An electrically processed version of the original mechanical sounds. Maybe we are embarking upon just another twist in the road taking us farther from the original mechanical original performance?

It would be interesting to hear Thomas Alva Edison comment on digital recording.

Ronald Kramer
Director of Broadcast Activities

On The Airwaves with Susan Stamberg



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To hear Susan Stamberg tell it, she has all the wrong instincts for the broadcast journalism business. "If they sent me to Beirut, I'd hide," she says in her rich New York accent. "If I heard guns, I'd run away."

And that's not the worst of it, either. Stamberg, who has become synonymous with National Public Radio's popular ninety-minute evening news show, *All Things Considered*, giggles on the air, a habit that deeply annoys purists.

Finally, she seems to lack, well, the jugular instinct. When one well-known author was moved to tears during an interview, Stamberg tactfully turned off her tape recorder, losing a moment most radio reporters would hock their fancy TCD-5M Sonys to capture. Argues Stamberg of her decision, "What would it serve to show listeners the kind of pain she's in? Isn't the important thing the art she's shared with us?"

It may be this heretical attitude which attracts the program's eight million weekly listeners. Or perhaps it's Stamberg's distinctly personal voice—one which seems to work itself into those friendlier recesses of the brain

Eleven years ago, when she began co-hosting ATC, Stamberg became the first woman to anchor a nightly news program. In his introduction to Stamberg's 1981 book, Every Night at Five, CBS newsman Charles Kuralt praised the ninety-minute pastiche of news and features as "the most interesting program on the air," purposely including television in his assessment.

"The show is really best," Stamberg says, "when it tells you what you want to know after you've heard and read everything else. When we resumed relations with China, for instance, our question was: 'What difference did it make that we hadn't had relations for thirty years?' We got wonderful answers, such as, for one thing, we wouldn't have had a war with Vietnam.

For all her natural radio ability, Stamberg grew up wanting to be either a writer or a graphic designer. Born in Newark, New Jersey, she attended New York City's High School of Music and Arts. (She still carries a sketch book when she travels, though she claims she's not much of an artist.) As an English and sociology major at Barnard, she never went near the campus radio station.

"In those days," she recalls, "Columbia College had a radio station across the street from us, but we wouldn't have dreamt of going over there. It was in this dark basement and there were all those boys who certainly didn't want us around. No, as a liberal arts major, your standard options were about three in number. You could teach, get married, or get an interesting job in publishing, which is what I did."

Stamberg was hired as an editorial assistant at Daedalus (the journal of the American Academy of Arts and Sciences). and there met the man who would become her husband. When Louis Stamberg's State Department job brought them to Washington, she worked, for a while, at The New Republic, again as an editorial assistant. But in 1963, she ventured into radio, (accepting a pay cut from an already paltry salary) to become the producer and host of a local nightly news magazine at American University's radio station. Within a few years, she was promoted to program director and then general manager of the station.

Stamberg took a break from radio work in the late 1960s. Lou was posted in India, where Susan worked as an assistant to the wife of U.S. Ambassador Chester Bowles. When they returned to Washington, she stayed home for nearly two years following the birth of their son, Josh.

By the time Stamberg re-entered the radio fold (1971), NPR had already transmitted its first program. Stamberg soon found herself working with many of her former American University colleagues on the staff of the fledgling evening

program, All Things Considered.

Stamberg was lucky enough to be in the right place at the right time. She started out as a part-time tape editor. Several hosts came and went. Eventually, when host Mike Waters was on vacation, Stamberg was asked to fill in.

"She was the best we tried," recalls Jack Mitchell, the first executive producer of ATC, who's now manager of member station WHA in Madison, Wisconsin. "She and Mike were a nice combination. He could be cool and quiet, with that wonderful voice of his, and she could be thoughtful and bubbly. The whole point was that she would not be authoritarian, speaking to you from the mountaintop. She wouldn't be a female Walter Cronkite. The notion that she'd be a surrogate for the listener really represented the whole philosophy of the program.

Today, some cry treacle when Stamberg is inspired to broadcast a segment in which she and co-host Noah Adams do something perfectly ordinary, like reacting to Linda Ronstadt's album of torch songs or watching young lovers and children at play in a park on a summer's day; others are charmed.

"What I like best," she says, "is taking the personal and putting a professional lens on it—making the assumption that if it affects me, it must be affecting hundreds of thousands of other people. In my job, I'm able to go further and say, 'So, let's look at this as an issue and analyze it; let's'"—and here she pauses in the middle of her favorite proposition—" 'talk about it.'"



6/KSOR GUIDE/MAR 1984

ARTISTS IN EDUCATION

by Kimberly Carnegie

During the 60s, it was common practice in public schools to explore unusual methods of teaching.

There was the new math, the new reading — phoenetics — and many other

novel approaches to teaching children, what was considered, the basics.

But, there were also many programs that atempted to enrich children in the more esthetic aspects of a well-rounded

education—the arts.

It was an age where little boys and girls were privy to music, drawing and their own young versions of theatre. The country was rich with ideas and resources—making freshness in teaching curriculum easy and natural.

No longer is that freshness easy. An education, period, minus the "frills" of the arts, has become complicated by the everpresent reality of economics.

Now, many schools districts can't afford keep-



Mime artist Harris John Botwinik blends silence and imagination to create a mirage of activity.



ing the kids in a classroom, let alone providing them with a healthy school day, balanced with the right amount of artistic challenges.

That imbalance that many schools are feeling is taken care of, says Donovan Gray of the Oregon Arts Commission, by the Artists in Education (AIE) program. Gray, who coordinates community services for the Commission, sees having professional artists visit schools, hospitals, prisons and other local institutions as a heavy weight, tipping the scales to equalize the "artless" imbalance.

Since 1967, Oregon has been a partner with the National Endowment for the Arts in providing cultural programs that benefit students and the general public.

AIE, which used to be called the Artists in Schools program, has expanded to bring more than 120 artists a year to places like the Shriners Children's Hospital in Portland to the Senior Center in Roseburg. But mainly where the dancers, potters and poets go is into the schools.

Artistic outreach in the schools was funded this year by a \$109,000 grant from the National Endowment for the Arts, a figure which has been going up for the past three years. \$50,000 from the State Legislature, and the remainder of the money, to the tune of well over \$350,000 comes from local sources.

The local partnership with the state, and the state's connection with the national organization, is the key to making AIE work.

Many areas have coordinators who choose the artists for their programs to fit the particular needs of their regions. Gray, who 'coordinates the coordinators' on a statewide level, says basically the programs serve as a link between more standard curriculum and the arts and artists in the community.

This link has connections all across the state, although in some counties, the bonds seen between arts and education aren't as strong as in others.

Some regions simply don't have the funds for many extras, some have yet to find a group or a coordinator that will instill in the community the absolute need for participating on the local level in the AIE program. Joesphine, Klamath, Curry and Coos counties are examples of what can't happen without an enthusiastic community backing the arts.

"If coordinating is difficult and without support, you're not going to have the funds or the initiative necessary for a vital

program," says Gray.

"Levies in the past years have cut arts support way down, but, it has been done without much local 'official' help." Some PTA's and other groups have kept their programs by holding carnivals and school picnics-they feel that strongly about the program, Gray says.

One county that believes art should be an integral part of the more "regular" classroom content, is Douglas, more specifically, the Umpqua Valley Arts

Association (UVAA).

Douglas Beauchamp, director of UVAA and regional coordinator for the 14-school program, is excited that the kids in the Roseburg area get the chance to learn and participate with artists who run the gamut from mime to pottery. Beauchamp says their in-class residency programs, lasting one or two weeks, allow artists to share both technical and perceptual skills, guiding the students through a "high quality arts experience."

One artist, Harris John Borwinik, "Hank" to most, has worked in many Roseburg bringing area schools. magical, mute artform to entranced students. Botwinik is a mimist who blends silence and imagination to create a

mirage of activity.

After they move the desks aside in a classroom, Botwinik says the youngsters thrill to an adventure in hands-on illusion making. Which, he says, is what any art is all about.

Kids respond to experiences that further their creativity. Mime fantasies start with mental and physical discipline, but that doesn't mean it hampers dreams."

Unlike some of the more structured class studies, art comes out of each person's

imagination and isn't limiting.

"I've been to schools where children with cerebral palsy have mimed right along with me. These kids may have a restricted

amount of movement, but that doesn't keep them from using their hands or faces to reflect their expressions.

It's an inspiring experience to see what these kids are like." Classrooms, he says, aren't always the best places for outlets, but letting the kids act out what they are feeling or seeing in their mind's eye, permits a healthy enrichment to curriculum.

Lake County, too, has been enriched by the AIE program, but their special version finds four or five arts specialists visiting a Fine Arts Camp for gifted children about 25 miles west of Lakeview.

Every summer for the past six years. Stanley Wonderley has spent two weeks up in the "ponderosa pine country" with 85 kids, from 4th to 8th graders.

Wonderley, who is a coordinator for the county's Educational Service District says the idea for the camp was conceived because gifted kids in the area weren't getting the specialized attention they needed in the classroom environment. So, "we took it outdoors," he says.

Providing that artistic environment has been a challenge over the years, but with a poet, a painter, an actor and a musician appearing at this year's camp, Wonderley says it should be a "cinch."

'We realize there's more to education than math and spelling.



Artist Sandy Campbell with Lakeview students



Dr. Mary Lee Robertson gives barmonica lessons at Lake County fine arts camp

Photos courtesy of Lake County Examiner



Larry Mason and Medford students create raku pottery

"Having the kids spend time with professional artists in the fields can release expressive powers not seen in the indoor classroom . . . when I see the fabulous results of the camp, I can't understand why we're [society] so hell-bent on so-called basic skills," Wonderly exclaims.

Wonderley believes it's also a practical idea.

"Look at all the careers that develop out of having artistic skills on hand," he says. "The proof is when just one child becomes a little more self-confident about himself."

That's where the value lies, helping the kids understand "where they're at," and giving them the freedom to explore that "uncharted mental island."

A clay island, however, is probably how the Rogue Valley's Larry Mason would say some of his students' projects end up looking.

But that's alright, Mason says, working with pottery in the schools with Kindergarten through 6th graders is an outlet that helps some of the kids turn out right, even if their pots don't.

"Most of what my wife Nancy and I do with the kids is show them the really functional side of art."

Mason and his wife, who live in the backwoods above Phoenix, used to have a more "normal" type of home life—where Larry was a chemical engineer, working from 9 to 5, and Nancy worked to keep their three children in line.

That was before she took a stoneware pottery class, and now, 20 years later, they've developed their local business enough to share raku, simple-glazed and formed pottery, with Jackson County school children.

The Masons love kids. "Nancy should have had ten if we could have stood it or afforded it," Larry says. With their children pretty much grown, they've directed their energies into the classrooms. Sometimes, Mason says, the main thrust of that creative energy is felt by students who don't react to the regular teachings in the classroom.

"It's the 'Johnny' who we're told to keep





an eye on because he'll turn over the kiln, that often turns out to be the most responsive to the pottery-making.

There's often not a correlation between excelling in academics and having artistic talent, Mason says. In fact, "Johnny may not be attuned to math, but with a little help, it turns out he's great with his hands."

What sums up Mason's experience of sharing in the schools is that he has the chance to regain some of the excitement the 'little people' exhibit in any endeavor they undertake. That's what's exciting for Larry Mason.

"Seeing that big grin on the face of a little girl who's finished molding a lop-sided dinosaur, and both she and I knowing it's the most beautiful thing ever created in the world."

Kimberly Carnegie, a junior in political science and communications at Southern Oregon State College, writes for the school newspaper, the Siskiyou.



Photos by John M. Stafford

Betty LaDuke

by Margaret Henkels Bunch

Betty LaDuke found art everywhere as a girl growing up in the Bronx. She roamed the New York City ethnic neighborhoods by bus, drawing everything she saw.

The practice serves her well. Now, years later, LaDuke sketches another culture for six weeks every year. Back at home in Ashland, she translates the trip into art work, articles and slide lectures. Some material works into her classes at Southern

Oregon State College. Teaching and travel are kindred spirits for this professor of art.

At 50, LaDuke has a formidable amount of experience. Seven organized traveling exhibits of her own and native art works tour nationally. The Metropolitan Museum of Art in New York and the De Young Museum in San Francisco host her slide lectures.

Life is a deliberate balance. Yet, LaDuke is warmly cordial at her home and studio tucked into the Ashland hills. She has just finished a community slide talk on Grenada in Medford. LaDuke welcomes opportunities to discuss her work, whether a few miles away or across the country.

A genuine traveler, she appears ageless. Her brown hair pulled simply back and her eyes blue behind horn-rimmed glasses. In a skirt, embroidered blouse and bright woven sash, she is a contrast to the grey Oregon weather.

Inside the door of her home, a cluster of bold masks grab attention. "Those were made by my junior-high students in Los 12/KSOR GUIDE/MAR 1984



Work in progress (Haiti influenced)

Angeles—one of my first classes," LaDuke explains enthusiastically.

The crowded corridor is piled high with wooden boxes. Life-size painted constructions with string lacings guard boxes bearing portraits of the Beatles, Martin Luther King, John F. Kennedy, and Lyndon Johnson.

"I did those when I first arrived in Ashland. They're part of a series called 'Love Totems.' They were based on Time Magazine's end

of the year photos in 1969."

Large paintings rest in wooden braces on the concrete floor. For all their size, averaging six feet square, LaDuke pulls them from their racks with ease. "This is part of my Oregon series . . Ocean Sunrise," she says. The painting is acrylic on canvas and dated 1981.

Pastel colors and soft lines shape what LaDuke calls her "human landscapes." Other works in the series, "Ocean Wave" and "Whales Head" continue the image of people swirling with land, water, sky and animals. The paintings seduce rather than assault the viewer. We are benevolently beckoned to ponder their world, our world.

Flowers, birds and animals weave their way through LaDuke's paintings organically. Color and brushwork speak eloquently without sentiment.

"My work is about human relationships, especially love. I view art more symbolically now. Abstract expressionism is becoming more important, I'm freeing up my brushstrokes and using gesture as basis."

LaDuke listens to comments with interest and compassion. In life and work, she takes time for people.

Leading along the narrow corridor to the stairway, LaDuke points out her son's room with his pet tarantula and a portrait of her husband, Peter Westigard, an Oregon State University entomologist.

"There's a connection there—tarantula

and entomologist," she laughs.

The second floor opens out into a main room flanked by windows on the east. The Ashland valley lies below the post and beam style house built almost 20 years ago. "We built up here before anyone else and now we're surrounded."

Paintings hang on the walls, faces glowing with reflected firelight. Artifacts of all kinds cram the shelves. A large carved head gazes from the hearth. Primitive terra cotta sculptures stare from above kitchen cabinets.

LaDuke greets Jason, her son, and a friend who are watching TV on the couch. In the kitchen area, she starts water for tea.

"That's a wonderful snowman you made out there, Jason," she remarks, referring to

the slumped white figure on the redwood deck outside.

Alongside art, family life abounds. A platter of home-made cookies sits on the kitchen table. There's a bulletin board with photos of her children, Winona, 24, and Jason, 13.

A big temptation is to ask LaDuke travel questions. After all, it seems she's been everywhere. Europe, of course, Israel, India, Sri Lanka, Borneo, Papua, New Guinea, China, Australia, most of South and Central America and even Grenada are past itineraries. No tourist, though, LaDuke faithfully produces a "body" of work from each trip.

"People always ask me how I got into this, but it's something

I always did.'

Her voice is low and gentle. An early interest in other cultures led her to study art under Rico Lebrun at the Instituto Allende in San Miguel, Mexico, on a scholarship in 1953. It was a logical step for the girl who sketched her way around New York City.

After Mexico, LaDuke traveled Europe and Israel for two months. Then in 1960, she settled down to earn her master's degree in art and her special secondary teaching credential at California State University in Los Angeles. When she finished in 1963, LaDuke headed to Ashland.

Tea in hand, LaDuke leads us to her large working studio. Windows and fluorescent lights brighten the room. A press stands in one corner. Recent paintings rest on easels. Prints and drawings are taped to the walls.

"I wanted something a lot like a kitchen and this is what I got," she jokes with a

gesture to the utility sink.

The simple, clean ink drawings are the backbone of LaDuke's work. In them, she captures quickly the fleeting images of life. They are spontaneous and descriptive. No trace of strain shows. The drawings germinate into prints, etchings and paintings in her studio.

A feeling for human universality combined with cultural character shows in all her work. A print titled "Homage to Grenada'' depicts the racial mix of Grenada's people. Organically worked



Detail from "Oregon: Ocean Sunrise"

images prevail. Precise details come and go, as if in fog. Feet disappear on a figure gesturing with beautifully articulated hands. Each face has its own expression. Some cry tears; others smile in joy.

Back at the kitchen table, LaDuke talks about teaching. Unlike many artists who

teach, she enjoys her students.

"Total studio life can be destructive and repetitive. The classroom is an excellent place for growth and testing new ideas. Also, teaching keeps an artist accountable to somebody other than their own ego."

The telephone rings. A student is calling. It's 7 p.m. on a Saturday. LaDuke listens without impatience or irritation.

"It sounds like you have it worked out. You're doing very well; don't be concerned. We'll talk about it on

Monday," she replies.

Travel influences LaDuke's teaching methods as well as her art. The trips serve as sabbaticals for study and new information. Her non-Western approach to art expands attitudes and perspectives of her



Homage to Grenada

students. A first-hand account of cultural themes, materials, attitudes toward art and who make the art enriches her classes. She has a special interest in Third World cultures—an interest reflected in her teaching schedule.

"In an outgrowth of this, I initiated a Women in Art class at the college in 1977, and a class in Art and Third World Cultures. My students gain skills in reshaping reality in their art instead of copying to realize what they want to project. They learn to respect other things outside their own cultural experience....they work with major themes of life, such as receiving a child, or death, in their art. Thematic content pulls you, style follows. This reverses what you're taught in schools."

The beauty of the student masks near the downstairs door proves her success with this

revolutionary method.

The limiting focus on Western Renaissance and European influence in art still angers LaDuke at times. But her foreign

> travel fostered a sound and exciting teaching plan of her own. The result is a truly universal art education for her students.

> The native art collections are another fringe benefit of her travel. An exhibition of works by Latin American women artists showed throughout Oregon this winter. Women's work from India is another of LaDuke's collections.

"I find I'm spending more and more time on articles, group talks and putting together exhibits to outreach this information. Grants from the Oregon Committee for the Humanities, the Carpenter Foundation and the Southern Oregon State College Instructional Council make much of this possible."

LaDuke's voice is urgent when she's talking about education. Her modest demeanor belies her 20 years of work pioneering art education. She is well aware of herself as a role model since she is one of the few female art professors in Oregon.

A quick glance around her home, filled with remarkable native art,

brings to mind American artist George Catlin. Like Catlin, LaDuke ventures into relatively uncharted territory, alone, and draws what she finds. Like Catlin, she assembles artifacts for display. The survival of the cultures she documents artistically concerns her. LaDuke paints her impressions in contemporary style.

Many striving and mature artists mark success by gallery shows and sales. LaDuke counts success by the understanding gained and work produced. She is hardly cloistered, however, as commercial galleries, museums, and alternative spaces nationwide show her work consistently.

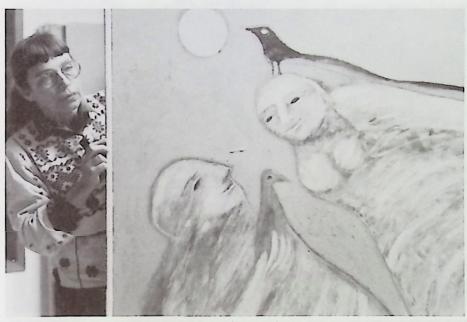
"Once I freed myself of the burden of wanting commercial success, I found I worked much better. My work has a relevancy independent of gallery sales.

An independent spirit, artist LaDuke pioneers new visions for her community and Oregon. Her personal artistic expression of this new understanding is a big contribution. Her teaching and touring collections reach many throughout the country. LaDuke clearly makes a difference in our world view of art today.

LaDuke's prints are carried by Hanson Howard Galleries in Asbland; the Northwest Print Council in Portland; and Pegasus Gallery in Corvallis.

"Latin American Women as Artists and Artisans" showed at the Oregon College of Education in Monmouth in February, and moves to Linfield College in McMinnville for March. The exhibition, already shown nationwide, consists of 24 original works and 40 photographs of women with their art from Guatemala, Mexico, Chile, Peru, Cuba, Nicaragua, Grenada and the San Blas Islands.

Margaret Henkels Bunch of Corvallis is a painter and freelance writer specializing in writing about art. She also writes for Northwest Magazine.



Betty LaDuke with a painting from her Oregon Ocean series.

KSOR GUIDE/MAR 1984/15

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REPERTORY THEATRE

by Sherry Heiser

Thirty-five years after its premiere at the Majestic Theatre in New York City, Rodgers and Hammerstein's South Pacific will open on March 30 at the Crescent Elk Auditorium in Crescent City, California.

Crescent City's actors are only amateurs and Crescent Elk Auditorium is only a school assembly hall. But the upcoming musical performance, nonetheless, will probably be received as well and with as much enthusiasm and excitement as the New York City opening in 1949.



Photo by Karl Cates, Del Norre Triplicale

Meri Fears, right, tries out for the part of Liat, while Becky Fletcher and Jeff Kring portray Nellie and Emile.

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That's because the Crescent City actors, who make up a group called Lighthouse Repertory Theatre, have made a name for themselves as hit makers. LRT's recent production of Arsenic and Old Lace broke all attendance records the theatre group had previously set for itself. And South Pacific just may take it one step further. That's the hope of its director, Kathy Maffett.

More than 60 people attended a weeklong session of tryouts in mid-January. Some of the faces were new—people who never had the courage to try before. Maybe they'd studied themselves while standing in front of a mirror at home when they knew they were alone and finally decided it was time to give their best shot. After all, even the LRT familiars, the "stars," were rookies once when they tried out on stage with their lips quivering, their knees shaking. But after that first difficult step, they were hooked.

Directing will be a new experience for Maffett, who has been with the Lighthouse Repertory Theatre group since it began five years ago. After acting and choreographing she decided this was the time to try her hand at directing. She chose South Pacific because, she says, "It encompasses everything you're looking for in entertainment—comedy, romance, drama and music."

The musical, set at the beginning of World War II on two islands in the South Pacific, tells two love stories: one between an older Frenchman and a young Navy nurse, and the other between a young Marine Lieutenant and a young Tonganese girl.

Bernadette O'Connell fills the role of Ngana; Kris Krumal will portray Jerome; Terry Twomey will appear as Luther Billis; Rod Fisher as Lt. Joseph Cable, U.S.M.C.; Stan Stanovich as Captain George Brackett, U.S.N.; Todd Lloyd as Commander William Harbison, U.S.N.; Debbie Rice as Ensign Nellie Forbush; Bob Cochran as Emile deBecque; Colleen Bruhy as Bloody Mary; David Cismowski as Lt. Buzz Adams; and Meri Fears as Liat.

For many of the actors, the three or fourhour rehearsals at least four nights a week for two-and-a-half months accompany a rigorous work schedule. Some are housewives or secretaries, lawyers, teachers, disc jockeys, salesmen, restaurant or store owners, or students. But at night their dissimilar career interests don't matter. They all work together, support each other. They've got a goal—to do the best they can in a short time. And though the pressure's on, they're loving it, and the Crescent City community loves it, too. The theatre group is now considered to be one of Crescent City's greatest cultural assets, and LRT works hard to keep that reputation.

Sherry Heiser is editor of the People section of the Del Norte Triplicate in Crescent City, California.

Lighthouse Repertory Theatre
presents

South Pacific

8:00 p.m. March 30 and 31 April 5, 6, and 7

plus

2:00 p.m. Matinee Sunday, April 1

The matinee will include a special signed section for the bearing impaired

Performances at: Crescent Elk Auditorium 8th and G Streets Crescent City, California Knitting in Vogue: Patterns from the 30's to the 80's by Christina Probert (Viking Press)

by Barbara Ryberg

Major museums in America and Europe are beginning to take note of feminine fashions. These exhibitions are a salute to the designers who inspired the fashions, as well as the craftspeople who executed them. While the power of couturier fashion as an intellectual force can be debated, what cannot be debated is evidence of man's effort to achieve perfection. It is in such a mood that the fashion conscious *Vogue* brings us Christina Probert's knitting patterns in a volume worthy of a Bauhaus coffeetable.

Many updated from the 30's, these designs prove what the fashion-wise have always known: sound design coupled with good craftsmanship is timeless.

The craft of knitting is an ancient one. Lucretius mentions it in Book Five of On Nature, but it wasn't until the Middle Ages that the craft developed to the level that we know today.

Though ancient and honorable, knitting suffered a hiatus of interest with the advent of single and doubleknit fabrics in the early 60's. At the same time, fashion itself slumped, with a plethora of 'casual clothes' on the market, and marketplace attitudes to match. The sixties taught us the value of comfort, without leading us to its easy attainment. Anyone who has ever picked the balls off a polyester garment knows what I am talking about . . .

In the late seventies, knitwear again surfaced as a desirable and comfortable adornment, as designers and manufacturers began to turn out garments. However, Americans being thrifty by nature, the \$1000 knits from Italy's Missoni House drove many to the closet, where the old needles rested. And now Vogue responds.

Whether it is a sweater for evening or day, a coat or a dress, each pattern in the



book is coded according to difficulty and accompanied by two photographs: the original version in black and white, and then in color, updated and reknitted in today's yarn. All that changes is the type of yarn and the knitting directions. At the back of the book there is a "how-to" section, helpful as a brushup for those returning to the craft, as well as the beginner.

For a glimpse of some of the styles, Probert offers a pattern for a fine wool T-shirt sweater, an Aran-style pullover and a tweedy polo-neck cable. Under cardigans and jackets, there are double-breasted, tailored, and shawl-collared ones. For the bold, there are dresses and coats as well. The volume contains over 70 patterns. A favorite of mine is a star pattern sweater, where common yarn in a single color is worked to make a two-tone design with a simplicity that would make Epicurus smile.

Whether a knitter or not, these patterns show the difference between homemade and handmade, and ought to inspire the most severe skeptics to knit one, purl one.

KSOR GUIDE/MAR 1984/19

The FRAGILE ART



by Edith Heumann

He who works with his hands is a laborer He who works with his hands and his head is a craftsman He who works with his hands, his head and his heart is an artist.

These words of Saint Francis of Assisi, in a simple wooden frame, are hanging on a wall of a Quonset-type structure overlooking Ashland's Bear Creek Valley, the studio and workshop of one of Oregon's finest and most original artists: Tim Yockey, owner, manager and sole craftsman of the Canterbury Stained Glass Company.

In his self-built workshop with a sweeping view of the Valley through the various pieces of stained glass which happen to be around his studio, Tim designs and executes veritable masterpieces in shape, color and translucency.

Tim's training started at Southern Oregon College in 1962. Although at that time art offerings at the school were limited, he managed to take some courses in drawing, quite a bit of sculpting, a class in lettering taught by Jim Doerter, and a lot of pottery.

His main training, however, was in Business Management and he enrolled in an executive trainee program which was designed to land him in a corporate setting, complete with "suit and tie, expense account and the whole thing . . ."

Tim recalls his feelings about that time: "The entire time I was there, my hands were always itching. I've always liked to do something with my hands. I even got to the point where I'd go out and chop wood and make blisters on my hands, just so they would feel good."

After graduating in Business and Art, Tim took stock of what he had learned and what he wanted to do and decided to go to Portland to "see the world and make a million."

The first step was a pottery shop which he and his wife, Dottie, opened. It kept his hands busy but it was not what he wanted to do.

Searching for something more inevitable and ultimately rewarding, Tim found a stained glass studio in Old Town Portland. Hired on for \$2.25 an hour, Tim went through a rigorous training period which lasted for four years and exposed him to all the phases of glass making step by step; for about a year he did nothing but cut glass. Then he learned how to solder, to repair glass, and was exposed to painting on glass and the art of bevelling. And only then,

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after four years of apprenticeship under an old master who had learned his craft from Holland, did he begin to design and realize his own work.

At that time, in the early seventies, the art of stained glass had not quite awakened from its long sleeping-beauty slumber. There was only a handful of people in the Northwest who were making stained glass windows—mostly for churches. The fashionable appreciation of stained glass in the home was still awaiting its revival.

One of the phases of his training involved lamp building. Tim considers himself one of the few people in the Northwest who can build a decent lamp with as many as a thousand pieces of glass. A contract with Farrell's Ice Cream Parlors specified the delivery of five lamps per week for ten years. Farrell's was building many Ice Cream Parlors around the country, each parlor had twenty-six lamps and Tim's employer supervised the construction of most of them.

Ashland's Chateaulin Restaurant houses two Yockey creations: the table lamp on the bar and the centerpiece of the stained glass panel on the wall, the lovely lady chatelaine of Chateaulin.

Louis Comfort Tiffany, the greatest American stained glass artist and lampmaker, played a significant and somewhat unorthodox role in the artistic education of Tim Yockey. And if Tim were to give periods of his career titles, this period might well be titled, "Too Close for Comfort!"

While working in the Portland studio of Roger Wanderey, Tim met a visitor from Chicago who presented him with highly detailed and accurate pictures of Tiffany's works. He ordered reproductions of some windows and lamps. Tim obliged and reproduced these so well that even he, Tim, could not tell copy from original.

Although Tim was told by his customer not to sign the copies, he always managed to put his initials somewhere in the window in a hidden place (a fact which turned out

to save him from quite some embarrassment when the FBI eventually became interested in the case).

It turned out that the mysterious client who paid Yockey six to twelve thousand dollars for a window and one to two thousand dollars for a lamp, had sold them as Tiffany originals at Tiffany prices. (Tiffany originals bring up to a half-million dollars today!)

What Yockey found out later (when the client was doing time in jail for "misrepresentation,") was that the seventeen works which he had air-freighted to New York, Florida, Philadelphia and Chicago, would be "authenticated" with a brass and bronze plaque with the initials LCT and a turn-of-the-century date, packed into old newspaper, crated in old lumber with dust blown in, and sold as Louis Comfort Tiffany originals.

Even though the Tiffany adventure was "scary" at the time, Tim looks back on the experience as the one that made Tim Yockey what he is today. "I learned more from copying one master than from my entire apprenticeship."

The "patron" from Chicago not only had precise photographs of the Tiffany



Photos by Hank Kranzle



works, he had intimate knowledge of the work process.

"I can't honestly call that period a black part of my life because it was the most interesting. Of course, when I found out what he was really doing, I backed off."

In the process of copying the Tiffany pieces, Tim learned about the kind of glass Tiffany had used for his lamps and windows. It had to be hand-blown and hand-rolled to create the special effect of drapery or a garment made of glass. Tim contracted with a glass blower in Portland who would hand-blow and hand-roll glass to create the kind of texture which most closely resembles the "Tiffany favrile glass."

Tim still uses hand-blown and handrolled glass for special effect. In this
process the glass is taken out of the
crucible in liquid form and poured onto a
slab of steel and tolled out with a steel
rolling pin. When the rolling pin is spun,
it makes the glass gather and create folds.
The glass blower has only seconds to roll out
the glass before it would shatter. He then
has to put it into an annealing oven
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quickly, where the temperature has to be taken down slowly. If glass is not annealed properly, it can't be cut. The best glass, according to Tim, comes from Germany.

And the best work, he says, takes time. "If you put the time into something, it will show up. I always try to give people their money's worth. Even if it is a small item, I try to do more than the people want and I always feel good about it and they feel good about it. I guess that's in my upbringing. My father always used to say, 'do more than you are expected to do . . . ' I don't care if it is a ten thousand dollar piece or a five hundred dollar piece, I always feel that when I get through, the piece is worth more than what I was contracted to do."

Tim started numbering his pieces in 1977 and he is now up to over two hundred. He produces about 20 to 25 works a year. The pieces are getting bigger and he is making fewer of them.

Tim likes to work hard and he starts each day excited and eager to create.

For the past four years Tim has worked on a method of creating three-dimensional works with glass and solder over lead, which are truly innovative and all his own. He doesn't have to fear that someone might copy the process because, he says, "It's too much work."

Just as he got tired of the symmetry in pottery, so did he get tired of the limitation of two dimensions in stained glass work. When Bob and Hilary Miller of Ashland commissioned a window to go with their solar home, Tim suggested that he create a replica of the old gnarled oak tree outside their house. The perfect arch of the tree's crown would fit into the circular frame: the twisted trunk and branches were sculpted out of lead and solder with patina to give the many-colored nuances of the bark, and various hues of exquisite German hand-blown blue glass were to represent the sky. By using a cooler soldering iron, Tim can "get at the texture and essence of what a tree bark looks like."

He used the same technique to create the intricate intertwining of a wisteria, (the

panel is in Eugene,) and the graceful bends of dogwood in the windows of Tom Reid and Marilyn Hanna and of Joan and Sheldon Rio in Ashland.

Tim is very happy in Ashland and feels the community is tremendously supportive of his work. He rarely has to go out of the area and he certainly doesn't need to advertise. And Tim is quick to point out that his wife, Dottie, is his longest-standing supporter and has stuck by him through the days of pottery and apprenticeship.

Besides the restoration of the First Presbyterian Chapel and Church, and restoration of the First Methodist Church in Ashland, Tim has designed and executed windows for the Pioneer Court House, the Catholic Church, St. Michael the Archangel in Portland, the Westminster Presbyterian Church in Medford, Ashland's Heritage Bank and Chateaulin Restaurant as well as many private homes in the area.

Asked where he will go from here, Tim has an answer not atypical of Ashland artists: "I'm doing what I want to do where I want to do it. I'm sure I could go any place

in the world and make a living; but Ashland is real special. I know monetarily I could probably go to San Francisco or some bigger city, but I'm doing real well right here. Even through this economically problematic time, people are buying and investing in Tim Yockey. The community support makes me feel real good."

His old master in Portland, Bryce Anderson, told Tim during a recent visit: "You know you can't make a business in this . . . and you're making it! Very few people make a living in stained glass. I've seen them come and go and you've seen them come and go . . ."

Tim has indeed seen many people come and go, even in Ashland. But then, they were craftsmen, working with hands and head.

It is putting his *heart* into his work which makes Tim Yockey an artist.

Edith Heumann studied Journalism and English at the University of Munich, Germany, and received a graduate degree in German, French and Comparative Literature from the University of California, Berkeley, where she also taught German.







KSOR GUIDE/MAR 1984/23

PROGRAMS & SPECIALS AT A GLANCE

American Women in Jazz, a four-part documentary series produced by Sally Placksin is broadcast in commemoration of International Women's Day and International Women's History Week. The series airs Sunday evenings at 9 pm beginning March 4.

Horizons spotlights Alice Walker, Pulitzer-Prize winning author of *The Color Purple* in a program featuring the writer's childhood reminiscences and artistic philosophy.

Star Wars returns to KSOR this month for an encore of this 13 part radio adaptation of the spectacular space-fantasy movie by George Lucas on Tuesdays at 9:00 pm beginning March 6 with repeat performances each following Tuesday at 4:30 pm.

Music From Europe pianist Alexis Weissenbe Chopin's Piano Concerts with the Berlin Philharn conductor Stanislaw Skri March 29 at 2 pm as pa concerts from Europe he

All Things Consider feature a series of repor this month. All Things weekdays, 5-6:30 pm, a Morning Edition begi with a one-hour view of

We

6:00 Mo Edi 7:00 An 9:45 Ab 10:00 Fir 12:00 KS 2:00 Mu Int 3:00 A I 4:00 Co WE Eu 4:30 Bo 5:00 All Co 6:30 Sis Mι 9:00 Vir 9:30 Ta 10:00 Po

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Sunday	Monday	Tuesday
7:00 Ante Meridian	6:00 Morning	6:00 Morning Edition
Santa Fe	Edition	7:00 Ante Meridian
Chamber Music Festival	7:00 Ante Meridian	9:45 900 Seconds
12:00 Music in	9:45 European Profiles	10:00 First Concert
America	10:00 First Concert	12:00 KSOR News
1:00 Chicago Symphony	12:00 KSOR News	2:00 Cleveland Symphony
3:00 First Take	2:00 San Francisco	4:00 Horizons
4:00 Siskiyou	Symphony 4:00 About Books	4:30 Chatterbox (3/6)
Music Hall	and Writers	Star Wars
6:30 All Things	4:30 Songs	Repeat (3/13)
Considered	Jumping	5:00 All Things Considered
7:30 Folk Music	In My Mouth	
9:30 Jazz Revisited	5:00 All Things Considered	6:30 Siskiyou Music Hall
10:00 Weekend Jazz	6:30 Siskiyou	9:00 Star Wars (3/6)
	Music Hall	9:30 Happiness
	9:00 Moon Over Morocco	Joe Frank (starts 2/21)
	9:30 Gentleman Johnny	10:00 Music From Hearts of Space
	10:00 The Blues	11:00 Post Meridian

ratures critically acclaimed in a performance of tho. 1 in E minor, Opus II, inic led by composer-raczewski. This program airs of the continuing series of rd each Thursday afternoon.

If and Morning Edition on America's Great Lakes *Tonsidered* is heard the weekends, 6:30-7:30 pm. KSOR's weekdays at 6 am world news.





Pianist Alexis Weissenberg matches talents with conductor Stanislaw Skrowaczewski and the Berlin Philharmonic on Music From Europe

linesday	Thursday	Friday	Saturday
iing m Meridian It Women Concert R News of from lochen It to You memporary mern pe Ray things midered myou mid Hall mige Radio	6:00 Morning Edition 7:00 Ante Meridian 9:45 Veneration Gap 10:00 First Concert 12:00 KSOR News 2:00 Music From Europe 4:00 New Dimensions 5:00 All Things Considered 6:30 Siskiyou Music Hall 7:00 Pittsburgh Symphony 9:00 New Letters On The Air 9:30 Bob & Ray	6:00 Morning Edition 7:00 Ante Meridian 9:45 BBC Report 10:00 First Concert 12:00 KSOR News 2:00 International Festival 4:00 Marian McPartland's Piano Jazz 5:00 All Things Considered 6:30 Siskiyou Music Hall 8:00 New York Philharmonic 10:00 Jazz Album Preview	7:00 Ante Meridian 9:45 Parents, Taxpayers and Schools 10:00 Jazz Revisited 10:30 Micrologus 11:00 Metropolitan Opera 3:00 Studs Terkel 4:00 Siskiyou Music Hall 6:30 All Things Considered 7:30 Pickings 8:00 A Mixed Bag 10:00 Jazz Alive! 12:00 Weekend Jazz
Meridian	10:00 Possible Musics	10:45 Weekend Jazz	

11:30 Post Meridian

SUNDAY

* by date denotes composers birtbdate

7:00 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from **Morning Edition**.

10:00 am Santa Fo Chamber Music Festival

Highlights from the 1983 Santa Fe Chamber Music Festival in New Mexico.

Mar. 4 Three Festival pianists interpret Mozart sonatas: Kenneth Cooper performs Sonata in C major for Piano, K. 330; Edward Auer plays a Sonata in C major for Piano, K. 545; and Alicia Schachter performs Sonata in A minor for Piano, K. 310. Works by Respighi, Debussy and Martinu are also featured.

Mar. 11 Pianist Edward Auer solos on Schoenberg's Sechs Kleine Klavierstucke and joins violinist Ani Kavafian in Faure's Sonata No. 1 in A major for Violin and Piano; and pianist Kenneth Cooper for a work by Mozart, and accompanyies violoncellist Timothy Eddy for Schumann's Funf Stucke im Volkston.

Mar. 18 Festival musicians present Handel's Trio Sonata in G minor; Tartini's Sonata in G minor for Violin and Continuo, Op. 1, No. 10 ("Didone abbandonato"); Vivaldi's Concerto in D major La Pastorella; Bach's Sonata in A major for Violin and Continuo, BWV Anhang 153; and two works by Mozart.

Mar. 25 Pianist Ursula Oppens solos on Mozart's Sonata in C major for Piano, K. 309; joins oboist Allan Vogel for Saint-Saens' Sonata for Oboe and Piano; and accompanies bass-baritone Michael Riley in Dvorak's Ciganske Melodie, Gypsy Songs, and Ravel's Don Quichotte a Dulcinee. Also presented are works byMozart and Ginastera's Duo for Flute and Oboe.

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12:00 n Music in America

A look each week at a different aspect of classical music performance in this country. National underwriting by Lincoln Automobiles.

Mar. 4 One of America's most diverse and active schools of music famous for recruiting noted performers to serve as faculty is located in Bloomington, Indiana. Today's program features conversations with long-time faculty members Janos Starker and Menahem Pressler of the Beaux Arts Trio.

Mar. 11 Considered to be the finest in Eastern Europe, the Czech Philharmonic Orchestra is about to embark on U.S. tour. This week's program previews the repertoire and explores the history of the orchestra.

Mar. 18 In a preview of the of upcoming Bach Festival at Carnegie Hall, the program visits harpsichordist Rosalyn Tureck, who has gathered an international group of musician/scholars for a symposium and series of concerts to celebrate Bach's 299th birthday.

Mar. 25 Renata Scotto, who plays Francesca in the Metropolitan Opera's new production of Zandonai's Francesca da Rimini, talks about the development of her characterization of Francesca and her actual preparation of the role.

1:00 pm Chicago Symphony Orchestra

Sir Georg Solti directs the 1983-84 season of concerts.

Mar. 4 Russian music comprises this afternoon's concert, directed by American guest conductor Michael Tilson Thomas. Featured are Stravinsky's "Symphonies of Wind Instruments," often cited as the composer's most interesting work, and his neo-classic ballet "Apollon musagete" ("Apollo, Ruler of the Muses"). The program's second half is devoted to Tchaikovsky's Symphony after Byron's "Manfred," Op. 58.

Mar. 11 American soprano Jessye Norman and tenor Dennis Bailey perform in Gustav Mahler's "Song of the Earth." Opening today's program, led by guest conductor Erich Leinsdorf, is an early work by Mozart, the Symphony No. 29 in A, K. 201.

Mar. 18 Mahler's colossal Symphony No. 3 is featured in this afternoon's performance, under the direction of Sir Georg Solti. Mezzo-soprano Helga Dernesch appears as guest soloist with the women of the Chicago Symphony Chorus, directed by Margaret Hillis; and the Glen Ellyn Children's Chorus, prepared by Doreen Rao.

Mar. 25 Loenard Slatkin is guest conductor for performances of Shostakovich's Symphony No. 7 ("Leningrad"), and "Eight Russian Folksongs" by Liadov.

3:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR. Your host is Jan Weller.

4:00 pm Siskiyou Music Hail

Mar. 4 PERGOLESI: Concerto No. 5 in E-flat

Mar. 11 OREM: American Indian Rhapsody

Mar. 18 PROKOFIEV: Symphony No. 3 in C minor

Mar. 25 WM. SCHUMANN: Undertow

6:30 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

7:30 pm Folk Music

Your host is John Steffen.

9:30 pm Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Mar. 4 Just Bofore the Ban Recording selections from December 1947, the last month before a musicians' union ban on recording.

Mar. 11 Waller Solos Piano and organ solos by Fats Waller, showing the musician's serious side.

Mar. 18 Alternate Takes Two versions each of three tunes recorded on the same day and the same session.

Mar. 25 Swinging the Classics Classical compositions as played by a variety of groups from the 30's and 40's.



Pianist Joanne Brackeen

10:00 American Women in Jazz

A four-part documentary series to commemorate International Women's History Week

Mar. 4 Melba Liston

Mar. 11 Sathima

Mar. 18 Aminata Moseka (Abbey Lincoln)

Mar. 25 Joanne Brackeen

11:00 pm Weekend Jazz

Your host is Lewis Crowell.

2:00 am Sign-Off

MONDAY

· by date denotes composers birthdate

6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world offairs

7:00 am Anto Meridian

Classical music and jazz combined with features from **Morning Edition**, plus:

7:50 am, Community Calendar 9:15 am, Calendar of the Arts

9:45 am European Profiles

10:00 am-2:00 pm First Concert

Your host is Traci Maltby.

Mar. 5 WAGNER: Prelude to "Tristan und Isolde"

Mar. 12 IBERT: Concerto for Flute and Orchestra

Mar. 19 SCHEIDLER: Sonata in D

Mar. 26 DEBUSSY: Sonata for Cello

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12:00 n KSOR News

2:00 pm San Francisco Symphony

Mar. 5 Edo de Waart conducts Mozart's Symphony No. 36, K. 425 ("Linz"); Fine's "Drama for Orchestra"; and Brahms' Violin Concerto, with soloist Dylana Jensen.

Mar. 12 Guest conductor Eugene Ormandy leads Barber's Adagio for Strings; Debussy's Prelude to "L'Apres-midi d'un faune" and "La Mer"; and Brahms' Symphony No. 2.

Mar. 19 Cellist Yo-Yo Ma appears as soloist on Dvorak's Cello Concerto. Other works, conducted by guest Michael Tilson Thomas, include Wagner's Prelude to Act Ill of "Lohengrin"; and Stravinsky's "The Firebird."

Mar. 26 Beethoven's Piano Concerto No. 4 features soloist Claudio Arrau; also performed is Mahler's Symphony No. 1. Edo de Waart conducts.

4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

4:30 pm Songs Jumping in My Mouth Fantasy, folklore and music for children.

Mar. 5 Imaginary Creatures Ndovu discovers the legendary hoop snake while children describe the creatures of their imaginations.

Mar. 12 Inventions Children consider ways to improve creativity and ask, "Which came first: the safety pin or the sewing machine?"

Mar. 19 Marking Time A zany animal trio holds an exhuberant birthday celebration, leading children to share personal milestones.

Mar. 26 Sharing With Others Across
Time: Past Ndovu the elephant invents a
game of musical layering to demonstrate how
one period of time connects with another.

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

6:30 pm Siskiyou Music Hall

Mar. 5 ROMBERG: Concerto for Flute and Orchestra

Mar. 12 IPPOLITOV-IVANOV:

Procession of the Sardar Mar. 19 STRAUSS: Tales from the

Vienna Woods

Mar. 26 FRANCK: Sonata for Violin

and Piano in A major

9:00 pm Moon Over Morocco

Young adventurer Jack Flanders searches for the lost knowledge of natural magic, an odyssey that takes him from the Sahara Desert to the exotic cities of Tangiers and Marrakesh, in this 13-part encore presentation, Produced by ZBS, sound for the series was recorded on location in northern Africa.

Mar. 5 Play It Again, Mojo Sunny Skies is sent into the invisible realm to steal the Golden Eve. and Jack Flanders is carried off on a winged black stallion.

Mar. 12 At the Oasis Jack is saved from the evil queen but strangely retains two identities.

Mar. 19 The Storyteller Mustafa The evil queen loses her powers after challenging Mustafa, the storyteller, and the two Jack Flanders become one.

Mar. 26 A Tasto of Something Fine Jack Flanders at long last enters the fabled magic city and realizes that the lost knowledge of natural magic wasn't what he was looking for after all This program concludes the series.

9:30 pm They Called Me Gentleman Johnny

Imagined memoirs chronicle the life of an actual historical figure, Lieutenant-General John Burgovne, a commander of the British forces at the battles of Saratoga and Charleston during the Revolutionary War, in this 26-part drama. Written and read by Phillip Burton as Burgovne.

Mar. 5 The Heiress

Mar. 12 The Impeachment

Mar. 19 Deception

Mar. 26 A Parting of Ways

10:00 pm The Blues

Your host is Lars Svendsagard.

2:00 am Sign-Off

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TUESDAY

* by date denotes composers birtbdate

6:00 am Morning Edition 7:00 am Ante Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR. Hosted by Lars Svendsgaard. Funds for broadcast provided by the Clark Cottage Restaurant, Ashland.

10:00 am First Concert

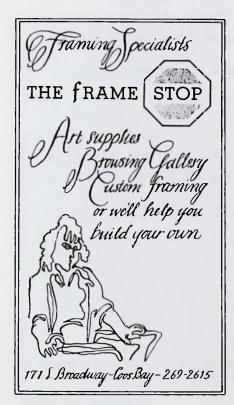
Mar. 6 DVORAK: Trio in F major, Op. 65

Mar. 13 FASCH: Concerto in D minor for Guitar and Strings

Mar. 20 BEETHOVEN: Piano Concerto No. 4

Mar. 27 STRAVINSKY: Symphony of Psalms

12:00 n KSOR Nows



2:00 pm Cleveland Symphony Orchestra

Mar. 6 Kurt Masur conducts Pfitzner's Overture to "Das Katchen von Heilbronn"; Bach's Piano Concerto in D; Shostakovich's Piano Concerto No.2, Op. 102; and Tchaikovsky's Symphony No. 2 ("Little Russian"). Pianist Joela Jones appears as soloist.

Mar. 13 Cellist Lynn Harell is featured in Haydn's Cello Concerto in C. Other works include Mozart's Symphony No. 23, K. 181, and Bruckner's Symphony No. 9. Kurt Masur

conducts.

Mar. 20 Violinist Yehudi Menuhin appears on Beethoven's Violin Concerto, in a program also featuring excerpts for Prokofiev's ballet, "Romeo and Juliet." Kurt Masur conducts.

Mar. 27 Yoel Levi conducts this all-Sessions program, featuring Cantata, "When Lilacs Last in the Dooryard Bloom'd;" Piano Concerto; and Concerto for Orchestra. Soloists include pianist Monique Duphil, and soprano Mary Shearer, mezzo-soprano D'Anna Fortunato and baritone Julian Patrick of the Cleveland Orchestra Chorus.

4:00 pm Horizons

Horizons is a weekly documentary series which explores major issues and concerns of minorities, women, children, the elderly, and other groups.

Mar. 6 Daufuskle Island: A Vanishing Way of Life A remote South Carolina island faces impending development, triggering an age-old conflict between tradition and

progress.

Mar. 13 If God Ever Listened: A Portrait of Alice Walker The critically acclaimed black author discusses her poetry and fiction, and reads passages from her Pulitzer Prizewinning novel, "The Color Purple."

Mar. 20 Migrants An examination of the health problems of Southern California's migrant workers focuses on serious illnesses caused by poor working conditions.

Mar. 27 The Poorest of the Poor A portrait of black women who head U.S. households reveals the effects of high rates of poverty and welfare dependence.

4:30 pm Chatterbox (Mar 6 only)

Some of the best of Children's Entertainment from KSOR's Award-Winning Series.

4:30 pm Star Wars

A repeat of the previous Tuesday night's program.

Mar. 13 A Wind to Shake the Stars Most citizens of the desert planet Tatooine pay little attention at first to the rebellion brewing against the tyrannical Empire. Only restless, would-be adventurer Luke Skywalker takes notice as events begin to unfold.

Mar. 20 Points of Origin Princess Leia Organa of Alderaan attempts to complete a dangerous mission for the Rebel Alliance, risking capture by the deadly Darth Vader, Dark Lord of the Sith.

Mar. 27 Black Knight, White Princess and Pawns The Royal House of Alderaan is joined on the center stage of galactic history by the unlikeliest of men, women and machines.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Mar. 6 DODGSON: Suite for Brass Septet

Mar. 13 CORELLI: Concerto for Oboe and Strings

Mar. 20 RAMEAU: Suite in G

Mar. 27 ARNOLD: Three Shanties for Wind Quintet

9:00 pm Star Wars

The popular radio adaptation of the spectacular space-fantasy movie returns in a special encore presentation. Re-creating their film roles are Mark Hamill, as the hero Luke Skywalker, and Anthony Daniels, as Luke's



Alice Walker appears on Horizons

faithful droid See-Threepio, in this 13-part tale of magic, romance and adventure based on the characters and situations created by George Lucas.

Mar. 6 A Wind to Shake the Stars Most citizens of the desert planet Tatooine pay little attention at first to the rebellion brewing against the tyrannical Empire. Only restless, would-be adventurer Luke Skywalker takes notice as events begin to unfold.

Mar. 13 Points of Origin Princess Leia Organa of Alderaan attempts to complete a dangerous mission for the Rebel Alliance, risking capture by the deadly Darth Vader, Dark Lord of the Sith.

Mar. 20 Black Knight, White Princess and Pawns The Royal House of Alderaan is joined on the center stage of galactic history by the unlikeliest of men, women and machines.

Mar. 27 While Glants Mark Time Princess Leia has been captured by the Emperor's personal agent, Darth Vader. See-Threepio and his sidekick Artoo Detoo elude capture by fleeing Leia's disabled vessel in an escape pod to Tatooine, where they fatefully fall into Luke Skywalker's possession.

9:30 pm Joe Frank

Master storyteller Joe Frank spins tales of love and despair, hope and experience, in his unique audio art programs.

Mar. 6 A Tour of the City, Part 1
The first of a three-part series recounts the dilemma of a man suspected of sabotage.

Mar. 13 A Tour of the City, Part II A man travels through his native city on the eve of his arrest and interrogation for sabotage.

Mar. 20 A Tour of the City, Part III Storyteller Joe Frank concludes his tale of a man accused of sabotage.

10:00 Music from the Hearts of Space

The best of contemporary spacemusic with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill.

11:00 pm Post Meridian

Your late night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.

2:00 am Sign-Off

WEDNESDAY

* by date denotes composers birthdate

6:00 am Morning Edition

Funds for local broadcast provided by Jackson County Federal Savings and Loan.

7:00 am Ante Moridian

9:45 am About Women

10:00 am First Concort

Mar. 7 SAINT-SAENS: Suite for Piano Mar. 14 DERING: The Cries of London

Mar. 21 FAURE: Sonata No. 1 for Violin and Piano

Mar. 28 BEETHOVEN: Symphony No. 3

12:00 n KSOR News

Funds for local broadcast provided by Society of American Foresters, Siskiyou Chapter

3:00 pm A Note to You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Mar. 7 Verdi's Otello, Part II John Balme, Director of the Boston Lyric Opera Company, joins Nadeau in a study of Verdi's penultimate opera, "Othello." WGBH's Bill Cavness also reads pertinent passages from Shakespeare's play.

Mar. 14 Verdi's Othello, Part III

Mar. 21 The Lute in Elizabethan England Prof. Nadeau discusses the role of the lute in the popular music of 16th century England. Charles Mokotoff will be lutenist in the music of Dowland, Ford, Campion and others.

Mar. 28 The Music Shelf Host Nadeau searches his music library for personal favorites and addities in general. Included is his performance of a Joseph Lamb rag influenced by a famous Chopin Etude, and "dawn music" by Strauss, Ravel and Milhaud.

Music rom Interlochen

2:00 pm Music from Interlochen

Mar. 7 The National Music Camp's University Sinfonietta, conducted by Gerhardt Zimmerman, performs Beethoven's Concerto No. 3 in C minor, Op. 37; and Ravel's Le Tombeau de Couperin. Pianist Louis Nagel solos.

Mar. 14 Pianist Barry Goldsmith plays Bach's Prelude and Fugue in B-flat minor, "Well-Tempered Klavier, Book I"; Beethoven's Sonata in A major, Op. 101; Chopin's Sonata in B-flat major, Op 35; and Liszt's 'Mazeppa'Etude.

Mar. 21 The National Music Camp's World Youth Symphony Orchestra performs Dvorak's Symphony No. 8 in G major, Op. 88; and Strauss' Suite from "Der Rosenklavier."

Mar. 28 The Interlochen Arts Academy Choir and Chorale and the Interlochen String Orchestra present a program of several songs by Kodoly, Dello Joio, Brahms, Holst, Thompson, Byrd, Spencer, and Christiansen.

4:00 pm Contemporary Western Europe

This public affairs series addresses social, economic and political issues facing Western European countries, offering insights into the governing process of Western Europe today and the diverse backgrounds and institutions that affect public policy decision-making. social mobility.

Mar. 7 Social Welfare from Cradle to Grave Sweden is known for its abundant social benefits but with a recession and an aging population, the social welfare system is strained. Citizens talk about the benefits they receive and how the system works, raising questions about the future of the welfare state.

Mar. 14 Nuclear Energy: Balancing the Risks Members of anti-nuclear groups and energy experts in Sweden, France and the U.S. express concerns about the development and safety of nuclear energy.

Mar. 21 The Gastarbelter in Germany German officials and migrant workers look at the plight of migrant "guestworkers."

Mar. 28 European Security: the Price of Peace European citizens from differing political backgrounds and countries voice their fear of a "limited nuclear war."

4:30 pm The Bob & Ray Public Radio ShowA repeat of Thursday night's program.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Mar. 7 KHACHATURIAN: Music from Sparticus

Mar. 14 J.C. BACH: Symphony No. 1

in D

Mar. 21 BACKOFEN: Quintet in B Mar. 28 IVES: Symphony No. 4

March 7 9:00 pm Chicago Symphony Orchestra

A special live broadcast conducted by leonard Slatkin features Itzhak Perlman as soloist in Elgar's Violin Concerto. Also featured on the program are Rachmaninoff's Symphony No. 2 and a Chicago Symphony premiere of The Infernal Machine by Rouse.

9:00 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

9:30 pm Talk Story

Talk Story, in Hawaiian vernacular, means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

10:00 pm Post Meridian

2:00 am Sign-Off



HURSDAY

* by date denotes composers birtbdate

6:00 am Morning Edition

7:00 am **Ante Meridian**

9:45 am Veneration Gap

Senior citizens' news, views, and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

10:00 am **First Concert**

Mar. 1 **DUKAS: Polyeucte**

Mar. 8 PROKOFIEV: Visions Fugitives,

Op. 22

Mar. 15 MAKJAILOV-SHALAYEV: Fan-

tasy on Volga Melodies Mar. 22 DICKINSON: Recorder Music

Mar. 29 **RUSSO: Three Pieces for Blues**

Band and Symphony Orchestra

12:00 n KSOR News

2:00 pm Music from Europe

A 13-week series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass

Mar. 1 The Berlin Radio Symphony Orchestra, conducted by Riccardo Chailly, performs Verdi's "La Forza del Destine" Overture; Dvorak's Concerto for Violin and Orchestra in A minor, Op. 53, with violinist Kyung-Wah Chung; Brahms' Symphony No. 4 in E minor, Op. 98; and Puccini's Witch's Dance (from "Le Villi").

Mar. 8 The Berlin Philharmonic Orchestra, conducted by Giuseppe Sinopoli, plays Dieter Schnebel's "Schubert-Fantasy" for Large Orchestra Divided: Schoenbera's Concerto for Cello and Orchestra after the Harpsichord Concerto of G.M. Monn, with cellist Gutz Teutsch; and Schumann's Symphony No. 2 in C major, Op. 61.

Mar. 15 The Grenoble Instrumental Ensemble, under the direction of conductor Stephan Cardon, presents Carl Stamitz's Orchestral Quartet for Strings in A; Bach's Concerto in D for Harpsichord and Orchestra, BWV 1054, with harpsichordist George Kiss, and Concerto in C major for Three Harpsichords and Orchestra, BWV 1064; Quantz's Concerto in G major for Flute and Orchestra, with flutist Maxence Larrieu: Vivaldi's Flute Concerto in F major, Op. 10 ("The Sea Tempest"), also with flutist Maxence Larrieu; and Roussel's Sinfonietta for String Orchestra, Op. 52.

Mar. 22 The Southwest German Radio Symphony Orchestra, conducted by Ferdinand Leitner, performs Symphony No. 6 for Large

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Orchestra by Karl Amadeus Hartmann; and Symphony No. 6 in A major by Bruckner.

Mar. 29 Stanislaw Skrowaczewski conducts the Berlin Philharmonic Orchestra in Mozart's Symphony No. 34 in C major, K. 338; Chopin's Piano Concerto No. 1 in E minor, Op. 11, with pianist Alexis Weissenberg; and Ravel's "Daphnis and Chloe" Suite.

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Acquisition funded by Golden Mean Bookstore of Ashland.

Local transmission funded by a grant from Dr. Marc Heller of the Siskiyou Clinic, Ashland; & Dr. John Heard of the Heard Chiropractic Center, Klamath Falls.

Mar. 1 Past as Prologue A new theory is emerging that holds that it is possible to make reliable predictions about legislation that will be enacted over the next twenty years because of a unique quirk of history: the parallels between social change resulting from the post-Civil War baby boom, and the changes resulting from the post-WWII baby boom. Michael Phillips, author of The Seven Laws of Money and Honest Business, outlines some of the socio-political changes the country can expect to see before the turn of the millenium.

Mar. 8 Wilderness Mind Naturalist, author and producer of the radio series "Minding the Earth," Joe Meeker has long been concerned with the relationship between humanity and nature. In this conversation, Meeker points out ways of recapturing our lost sense of wonder and reverence for the living environment into which we were born.

Mar. 15 Forgiving Your Parents Dr. Harold Bloomfield, author of Making Peace With Your Parents, shares a myriad of insights to bridge the chasm usually created between children (us) and parents (them).

Mar. 22 Love and Sex Mainstream ideas about sexuality mostly reflect the rational views of the late 19th and early 20th centuries even though the practice of sexuality has altered radically, says June Singer, a Jungian analyst and Transpersonal therapist. Singer, author of Energies of Love: Sexuality

Revisioned and Androgyny: Toward a New Sexuality, describes how our experience of sex is directly related to how we perceive it, and provides insights on seeing our sexual selves better.

Mar. 29 Re-viewing the World Lama Sogyal Rinpoche, an incarnate Lama, scholar, and English meditation master, talks about the lack of courage to believe in goodness.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Mar. 1 TURK: Sonata No. 9 in E minor Mar. 8 MATHER: Eine Kleine

Blasermusik

Mar. 15 VIVALDI: Concerto in G minor "La Notte"

Mar. 22 FANNY MENDELSSOHN: Trio for Violin and Piano in D minor, Op. 11

Mar. 29 THOMPSON: Americana

7:00 pm The Pittsburgh Symphony Orchestra

Twenty-six concerts from the Pittsburgh Symphony's 1982-83 season are led by Music Director Andre Previn, Associate Conductor Michael Lankester and a stellar roster of guest conductors. The series includes lively intermission features on the orchestra and its performances, often hosted by Maestro Previn.

Mar. 1 Michael Tilson Thomas conducts Brahms' Concerto No. 1 for Piano and Orchestra in D minor, Op. 15; and two works by Beethoven: Ahl Perfido, Scene and Aria, Op. 65, and Symphony No. 5, Op. 67. Featured as soloists are pianist Misha Dichter and mezzo-soprano D'Anna Fortunato.

Mar. 8 Works include Glinka's Overture to "Ruslan and Ludmila"; Bartok's Concerto for Orchestra; and Brahms' Symphony No. 2. Michael Tilson Thomas conducts.

Mar. 15 The orchestra presents the world premiere of William Thomas McKinley's The Mountain, conducted by John Harbison. Michael Lankester conducts Mozart's Concerto for Two Pianos and Orchestra in E-Flat major, K. 365, with duo-pianists Richard and John Contiguglia; John Peel's Three French Texts; and Stravinsky's Suite from "The Firebird" (1945). Mezzo-soprano Carolyne James is featured as soloist.

Mar. 22 The Mendelssohn Choir of Pittsburgh, directed by Robert Page, joins the orchestra in performance of Brahms' Ein

Deutsches Requiem, Op. 45. Andre Previn conducts, and featured as soloists are soprano Arleen Auger and baritone David Arnold.

Mar. 29 Andre Previn leads Charles Edward Ives' From the Steeples and the Mountains; Mozart's Concerto for Piano and Orchestra in E-flat Major, No. 9, K. 271, with pianist Andras Schiff, and Divertimento No. 11 in D major, K. 251; and Ravel's La Valse.

9:00 pm New Letters on the Air

This program, produced at the University of Missouri, Kansas City, by New Letters Magazine, talks with poets, artists, and writers, with readings of their works.

Mar. 1 A.R. Ammons Author of 16 books of poetry and a professor at Cornell University, Ammons reads from two recent collections, A Coast of Trees and Lake Effect Country.

Mar. 8 Grace Cavaller Cavalier, who is a program officer in media for the National Endowment for the Humanities, reads from Why I Cannot Take a Lover and other books of poetry.

Mar. 15 David Bradley Bradley's novel, The Chaneysville Incident, recently won an award from the American Academy of Arts and Letters and the Pen Faulkner Award.

Mar. 22 Ted Kooser A Nebraskan poet, Kooser shares selections from two of his books, Sure Signs and Landscape With Figures.

Mar. 29 New Letters Reader II
A lively sampling of readings from New
Letters Magazine's latest anthology of
contemporary writing.

9:30 pm The Bob & Ray Public Radio Show

Bob Elliott and Ray Goulding are back with more of their zany antics, in this new 14-part comedy series.

10:00 pm P.M. Preview: Possible Musics

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases.

11:30 pm Post Meridian 2:00 am Sign-Off

KSOR GUIDE/MAR 1984/35

FRIDAY

by date denotes composers birtbdate

6:00 am Morning Edition
7:00 am Ante Meridian

9:45 am BBC Report

10:00 am First Concert

Mar. 2 KUHNAUIN: Sonata Seconda
Mar. 9 BRITTEN: Young Persons

Guide to the Orchestra

Mar. 16 CASADESUS: Eight Etudes Mar. 23 SCHUBERT: Rosamunde

Mar. 30 JANACEK: Mladi "Youth"

12:00 n KSOR Nows

2:00 pm International Festival

Mar. 2 In part one of this afternoon's concert, cellist Yo-Yo Ma performs Bach's Suites for unaccompanied cello: No. 1 in G, BWV 1007; No. 5 in C minor, BWV 1011. Part two features the Alban Berg Quartet (violinists Gunther Pichler and Gerhard Schulz, violist Thomas Kakuska and cellist Valentin Erben) with pianist Elisabeth Leonskaja, performing Brahms' Piano Quintet in F minor, Op. 34; and three works by Webern: String Quartet, Op. 28, Six Bagatelles for String Quartet, Op. 9, and Five Movements for String Quartet, Op. 5.

Mar. 9 The Austrian Radio Symphony Orchestra, conducted by Lothar Zagrosek, plays Mozart's Adagio in E, K. 261, and Rondo in C, K. 373, for Violin and Orchestra; Berg's Violin Concerto; and Krenek's Symphony No. 2, Op. 12 (1922). Violinist Henryk Szeryng is featured soloist.

Mar. 16 Director Erwin Ortner leads the Arnold Schoenberg Chorus in this all-Brahms program: Two Motets for Mixed Chorus, "a capella," Op. 74; Four Songs for Women's Chorus with Two Horns and Harp, Op. 17, featuring hornists Robert Lorenzi and Fritz Pfeifer and harpist Arcola Clark; Six Songs and Romances for Four-Part Mixed Chorus, "a capella," Op. 93a; Five Songs for Mixed Chorus, "a capella," Op. 104; Eleven Gypsy Songs for Four Voices and Piano (after the Hungarian of Hugo Conrat), Op. 103, with pianist Leonore Muller; and "Fest-und Gedenkspruche," for Two Four-Part Mixed Chorus, "a capella," Op. 109.

Mar. 22 The Berlin Radio Symphony Orchestra, conducted by Riccardo Choilly, performs Wagner's "Die Meistersinger" Overture; Schumann's Piano Concerto in A minor, Op. 54, with soloist Radu Lupu; and Tchaikovsky's Symphony No. 5 in E minor, Op. 64.

Mar. 30 In a special concert, "San Marco in Bremen," a program of Italian Festival Music from around 1600, is presented by "Musikalische Compagney" of Berlin as part of Radio Bremen's "Pro musica antiqua" series (April 30 - May 13, 1983). Featured is the music of Monteverdi, G. Gabriele, Grandi, Marini, Cesare and Viadana.

4:00 pm Marian McPartland's Plano Jazz

Hosted by Marian McPartland, this series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Mar. 2 Ellis Larkin duets with McPartland on "Between the Devil and the Deep Blue Sea" and Ellington's "Just Squeeze Me," and joins McPartland at her keyboard to play 4-hands on "Don't Get Around Much Anymore."

Mar. 9 In one of his/last performances, the late pianist Bill Evans solos on Cole Porter's "All of You" and joins McPartland for a duet of "In Your Own Sweet Way" by Dave Brubeck.

Mar. 16 Tommy Flanagan, Ella Fitzgerald's longtime accompanist, demonstrates his prowess as a soloist in Tad Dameron's "Our Delight" and his own "Something Borrowed, Something Blue."

Mar. 23 The young jazz musician Joanne Brackeen plays Duke Ellington's "In a Sentimental Mood" and joins McPartland for "Like Someone in Love" and "Old Devil Moon."

Mar. 30 Pianist Dave McKenna joins McPartland in some old and new jazz tunes.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Mar. 2 SCHUBERT: Wanderer Fantasy

Mar. 9 SIBELIUS: Four Legends from

the Kalevala

Mar. 16 NEPOMUCENO: Quartet No. 3 in D minor

Mar. 23 LEHMANN: Games for Oboe and Harp

Mar. 30 WEINZWEIG: Woodwind Quintet

8:00 pm New York Philharmonic

Mar. 2 The Men's Chorus of the New York Choral Artists, directed by Joseph Flummerfelt, joins the orchestra and quests Luciano Pavarotti and bass James Morris for a concert conducted by Zubin Mehta, Works include several Verdi compositions: Overture to "I Vespri Siciliani," "Questo Quello" and "Parmi Vederle" and "La Donna Mobile" from "Rigoletto," Soldier's Chorus from "Il Trovatore," "La Mia Letizia Infondere" from "I Lombardi," and Overture to "Luisa Miller" and Act II Finale: Weber's Overture to "Oberon"; Massenet's "Ah fuyez, Douce image!" from "Manon"; Bizet's Prelude to "'Carmen" and "Flower Song"; Gounad's Soldier's Chorus from "Faust"; and finally Donizetti's The Tomb Scene from "Lucia di Lammermoor,"

Mar. 9 Guest conductor Raymond Leppard leads the world premiere of Consoli's Afterimages; Davies "Ave Maris Stella," with the New York New Music Ensemble; Takemitsu's Far Calls, Coming Farl, with violinist Ida Kavafian; and Del Tredidi's All in a Golden Afternoon, with soprano Phyllis Bryn-Julson.

Mar. 16 Rafael Kubelik guest conducts Mozart's Piano Concerto No. 12 in A, K. 414, with soloist Ken Noda; and Bruckner's Symphony No. 9 in D.

Mar. 23 Zubin Mehta leads Mendelssohn's Violin Concerto in E, Op. 64; and Mahler's Symphony No. 5 in C-sharp.

Mar. 30 Lukas Foss conducts works by Schubert, Webern, Bach and Schumann.

10:00 pm Jazz Album Proview
Showcasing some of the best and latest jazz.

10:45 pm Weekend Jazz 2:00 am Sign-Off

How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the KSOR GUIDE, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the KSOR GUIDE.

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SATURDAY

* by date denotes composers birtbdate

7:00 am Ante Meridian

9:45 am Parents, Taxpayers and Schools
Dwight Roper is your host.

Mar. 3 The Waning of the Old Person Network, Part IV Placement, publishing and faculty selection in higher education.

Mar. 10 The Waning of the Old Person Network, Part V

Mar. 17 Boxer Mentality Federal recommendations in higher education.

Mar. 24 The Clouded Vision, Part I Distortions of Horace Mann and Elwood Patterson Cubberley in forming modern stereotypes of the public school

Mar. 31 The Clouded Vision, Part II



10:00 am Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Mar. 3 Just Bofore the Ban Recording selections from December 1947, the last month before a musicians' ban on recording.

Mar. 10 Waller Solos Piano and organ solos by Fats Waller, showing the musician's serious side.

Mar. 17 Alternate Takes Two versions each of three tunes recorded on the same day and the same session.

Mar. 24 Swinging the Classics Classical compositions as played by a variety of groups from the 30's and 40's.

Mar. 31 Early Planos Recordings by some of the early jazz pianists, most of them unknown to the general public.

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

frequently by distinguished musicions.

Pro-empted Mar. 3 and 10 by the Metropolitan Opera.

11:00 am The Metropolitan Opera

Live from the stage of the Metropolitan Opera House in New York, Music Director and Principal Conductor James Levine leads the Met during its 1983-84 Centennial and 44th season of radio broadcasts.



Metropolitan Opera's Tannhauser by Wagner

Mar. 3 (Early curtain at 10:30 am)
Tannhauser by Wagner is conducted by
James Levine, with Teresa Zylis-Gara as
Elisabeth; Tatiana Troyanos as Venus; Richard
Cassilly as Tannhauser; Allan Mond as
Wolfram; and Matti Salminen as Landgraf.

(Ends 2:35 pm)

Mar. 10 (Early curtain at 10:30 am)

Don Glovanni by Mozart is conducted by

Jeffery Tate, with Hildegard Behrens as

Donna Anna; Carol Neblett as Donna Elvira;

Gosta Winbergh as Don Ottavio; James

Morris as Don Giovanni; Paul Plishka as

Leporello; John Macurdy as Commendatore;

Maria Ewing as Zerlina; and Julien Robbins

as Masetto. (Ends 2:05 pm)

Mar. 17 Arabella by Strauss is conducted by Marek Janowski, with Kay Griffel as Arabella; Kathleen Battle as Zdenka; Mignon Dunn as Adelaide; David Rendall as Matteo; Franz Ferdinand Nentwig as Mandryka; Franz Mazura as Waldner; and Gwendolyn Bradley as Fiakermilli. (Ends 2:35 pm)

Mar. 24 La Forza del Destino by Verdi is conducted by James Levine, with Leontyne Price as Leonora; Barbara Conrad as Preziosilla; Giuseppe Giacomini as Alvaro; Leo Nucci as Don Carlo; Renato Capecchi as Fra Melitone; Bonaldo Giaiotti as Padre Guardiano; and Richard Vernon as Marauis.

(Ends 2:55 pm)
Mar. 31 Abduction from the Seraglio
by Mozart is conducted by Julius Rudel, with
Catherine Malfitano as Constanze; Judith
Blegen as Blonde; Francisco Araiza as
Belmonte; Philip Creech as Pedrillo; Matti
Salminen as Osmin; and Nico Castel as Pasha
Selim. (Ends 2:25 pm)

3:00 pm Studs Terkel

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

Mar. 3 Studs reads "City on the Make" by Nelson Algren.

Mar. 10 French documentary film-maker Marcel Ophuls discusses the cinema.

Mar. 17 Norville Morris, Professor of Criminology at the University of Chicago Law School, talks about his book, "Madness and the Criminal Law."

Mar. 24 Joe Pintauro, a former priest, talks with Studs about his first novel, "State of Grace."

4:00 pm Siskiyou Music Hall

Mar. 3 ROMBERG: Concerto for Flute and Orchestra, Op. 17

Mar. 10 HARRISON: Pacifica Rondo

Mar. 17 HAMBRAEUS: Icons

Mar. 24 GINASTERA: Sonata for Piano

Mar. 31 DVORAK: New World Symphony

6:30 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's awardwinning news department.

7:30 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass. Hosted by John Steffen

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm Jazz Alivel

Recorded live wherever jazz is performed in the United States and abroad.

Mar. 3 Pianist/composer Ben Sidran hosts performances by stellar keyboard artists Herbie Hancock and Chick Corea.

Mar. 10 Dr. Billy Taylor hosts highlights from the 1980 Friends of Jazz Festival in Los Angeles, which include performances by saxophonist John Klemmer, the jazz/rock ensemble Passenger and flutist Hubert Laws.

Mar. 17 Pianists Herbie Hancock and Oscar Peterson headline performances from the 1982 Kool Jazz Festival in New York City.

Mar. 24 Pianist Dave Brubeck, vocalist Bobby McFerrin and the Modern Jazz Quartet highlight performances from the 1981 KJAZ Festival in San Francisco.

Mar. 31 Ben Sidran hosts performances by blues pianist Mose Allison, vocalist Melba Liston and Oregon, a popular ensemble specializing in fusion jazz.

12:00 m Weekend Jazz 2:00 am Sign-Off

RELAY RACE TO ETERNITY

Chemist, you with the test-tube, there Take heed for your hand is shaking; You well-nigh spilled the elixir rare Eternal life in the making.

We with the wrinkles and faltering feet, Labors unfinished—loves incomplete Breathlessly wait and grow weaker As you add more drops to your beaker.

Hurry researcher—you, too, grow old You have mixed, you have smelled, you have tasted— Try soul-stuff—try simple Love in the raw Let not a second be wasted—

We shiver in fear—we shrivel and shrink— Our last frantic cry "Hold us back from the brink" You go down! May some searcher still eager Retrieve your near-brimming beaker.

-Matthea Thorseth Montgomery

STOP! LOOK! LISTEN!

Do not go walking alone, beloved that beachlike smoothness is a liar you sink to your knees then laugh as I drag you out.

But—again you walk alone this time the reeds are no help I found you sunk to your armpits rescuing you, I almost lost myself which was not so long ago.

Will you never know quicksand when you see it? It lies smooth, unwrinkled, waiting - fooling you.

-Matthea Thorseth Montgomery

Matthea Thorseth Montgomery published an excerpt from her novel In The Wake of Vikings, in the February 1980 Guide. She is a 94-year-old Ashland resident.

After The Rain

A red-tailed hawk fixed in silhouette against the flaming east holds fast to a snag high above a switchback logging road.

The sturdy forest below still as the morning air holds aloft a changeling sky.

Steam rises up from thickets of vine maple like resurrections.

On this clear morning in autumn after the rain nothing else moves. At the summit a stand of hemlock cracks the eye of the sun.

-Dick Boynton

Anticipation

Alongside her flaring horse a slender woman, squinting softly against the dawn, lets down her hair with animal grace. The long slim muscle in her tapered forearm moves in the sun like a delicate rope.

-Dick Boynton

Dick Boynton, a native Oregonian, is a pharmacist in Coos Bay. He has been writing and publishing poetry for about ten years.

On The Coldest Nights

Your dreamlit face reaches across two towns
a porcelain moon rising slowly, washing over my dreams.

Near my window near my ear between dreams
between storms
I hear the weather
and listen:
the round myrtle tree
ripples on the wind
ripples
like beach grass;
swollen eaves, lapping over,
spill down hard rhythms
and I listen.

On this night
the coldest of all
sleep nowhere near
I stare at the fierce dark
across two towns
and listen for your
far breath.

-Dick Boynton

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and 12 Noon.

Concert, UCC Choir, featuring Copland's "In the Beginning." 7 pm. Whipple Fine Arts Theater, Umpqua Community College, Roseburg. (503) 440-4600

> thru 31 Plays: Dracula, London Assurance, Hay Fever, and Troilus & Cressida by the Oregon Shakespearean Festival. Call (503) 482-4331 for free brochure and ticket availability.

thru 16 Exhibit, SOSC Faculty Art Show. Stevenson Union Gallery, Southern Oregon State College, Ashland. Hours: Mon-Thurs, 8 am-9 pm; Fri 8 am -5 pm. (503) 482-6465

thru 16 Exhibit, SWOCC Student Art Show. Eden Hall Gallery, Southwestern Oregon Community College, Coos Bay. Hours: Mon-Fri, 9 am-4 pm. (503) 888-2525

thru 14 Art Show: Drawings & Prints by Tom Seawall Wiseman Center Gallery, Rogue Community College, Grants Pass. (503) 479-5541

thru 3 Exhibit, Watercolors by Jessie Lee Giessler and Sculpture by Gary King. Grants Pass Museum of Art, Riverside Park, Grants Pass. Hours: Tues-Sat, noon-4 pm. (503) 479-3200

2 SOMEA Senior High Instrumental Solo Contest. 8 am-5 pm. Music Recital Hall, Southern Oregon State College, Ashland. (503) 482-6101 thru 4 Concerts, "Bach Bites Back." Fri & Sat, 8 pm; Sun 3 pm. Sunset Hall, Southwestern Community College, Coos Bay. For more information call (503) 888-2525

> thru 31 Exhibit, Soft Sculpture by Anne Hoxter. Umpqua Valley Arts Center, 1624 W. Harvard Ave. Roseburg. (503) 672-2532

3 SOMEA Solo and Ensemble Contest. 9 am-2 pm. Jacoby Auditorium, Umpqua Community College, Roseburg. For more information, call (503) 440-4600

and 4; 9-11 Musical, "Westside Story," presented by the Roseburg High School and UCC Music Departments. Mar. 3, 9 & 10 at 8 pm; Mar. 4 & 11 at 3 pm. Jacoby Auditorium, Umpqua Community College, Roseburg. (503) 440-4600

thru 30 A Festival of the Winds presented by Pacific Folk & Fine Arts Gallery, Port Orford. Opening reception March 3 at 6:30 pm.

SOMEA Junior High Instrumental Solo Contest. 8 am-5 pm. Music Recital Hall, Southern Oregon State College, Ashland. (503) 482-6101

4 "Pianorama," a Musicianship Festival. 1-6 pm. Whipple Fine Arts Theater, Umpqua Community College, Roseburg. (503) 440-4600

> Recital Series, Flutists Mary Ann Glover & Pat Mehlhoff and Vocalist Donna Spicer. Presented by the Umpqua Valley Arts Association. 3 pm. Main Gallery, Umpqua Valley Arts Center, Roseburg. For more information, call (503) 672-2532

> > KSOR GUIDE/MAR 1984/45

4 Student Plano Recital, 3 pm. Oregon Music Teacher's Association, Rogue Building, Rogue Community College, Grants Pass. (503) 479-5541.

thru 30 Exhibit, Drawings by David Redetzke, "After working for one year at the beach." Hanson Howard Galleries, 505 Siskiyou Blvd., Ashland. (503) 488-2562

5 SWOCC Fashion Show. 1:30 pm. Empire Hall, Southwestern Oregon Community College, Coos Bay. For more information, call (503) 888-2525

thru Apr. 6 Exhibit, Works by Local Artists from the Ruse Gallery group. Art Gallery, OIT, Klamath Falls. Hours: Mon-Fri, 8 am-5 pm. For more information, contact Marla Edge at (503) 882-6321, ext. 431

Southern Oregon Photographic Association Meeting. Photo program and color slide contest. 7:30 pm. BLM Bldg., 3040 Biddle Rd., Medford. (503) 779-8421

6 Ivory and Ebony Evening. 8 pm. Jacoby Auditorium, Umpqua Community College, Roseburg. (503) 440-4600

> Jazz Concert, conducted by Stuart Turner. 8 pm. Music Recital Hall, Southern Oregon State College, Ashland. (503) 482-6101

thru 24 Exhibit, Membership Works, Sand Paintings by Len Dorman and pieces from the Museum Collection. Grants Pass Museum of Art, Riverside Park, Grants Pass. (503) 479-3200

7 Concert, U.S. Air Force Swing Band. 11 am. Empire Hall, Southwestern Oregon Community College, Coos Bay. (503) 888-2525 7 UCC Art Film Series, "Mr. Hulot's Holiday." 7 pm. Whipple Fine Arts Theater, Umpqua Community College, Roseburg. (503) 440-4600

thru 31 Exhibit, Caligraphers' Guild, observing National Women's History Week with works featuring words written by and about women. Almond Street Studio, 15 Almond St., Medford. Hours: Mon-Sat, 10 am-4:30 pm. (503) 773-6323

8 Hand Spinners Guild. 10 am. Umpqua Valley Arts Center, Roseburg. (503) 672-2532

9 10 and 11 Musical, "Westside Story," presented by the Roseburg High School and UCC Music Departments. 8 pm; Mar. 11 at 2 pm. Jacoby Auditorium, Umpqua Community College, Roseburg. (503) (503) 440-4600

> ASRCC Film Series, "Whose Life Is It Anyway?" with Richard Dreyfuss. 8 pm. Rogue Bldg., Rogue Community College, Grants Pass. (503) 479-5541

Symphonic Band Concert, conducted by Max McKee. 8 pm. Music Recital Hall, Southern Oregon State College, Ashland. (503) 482-6101

10 Concert, Bailes Flamencos. 8 pm. Crescent Elk Auditorium, Crescent City. 11 Watercolor Society. 2 pm. Room A, Umpqua Valley Arts Center, Roseburg. (503) 672-2532

> Concert, "A Musical Review." 3 pm. Sunset Hall, Southwestern Oregon State College, Coos Bay. (503) 888-2525

Recital Series, The Woodwind Ensemble and the Canterbury Quartet. Presented by the Umpqua Valley Arts Association. 3 pm. Main Gallery, Umpqua Valley Arts Center, Roseburg. (503) 672-2532

Concert Choir, conducted by Margaret Evans. 8 pm. Music Recital Hall, Southern Oregon State College, Ashland. (503) 482-6101

12 Writers' Club. 2 pm. Umpqua Valley Arts Center, Roseburg. (503) 672-2532

> **Quilters Guild.** 7 pm. Umpqua Valley Arts Center, **Roseburg.** (503) 672-2532

and 26 Jefferson Acoustic MusicMakers (JAMM)
Meeting. JAMM promotes a broad spectrum of music of acoustic instruments and welcomes those interested to come to JAMM sessions and concerts. 7:30 pm.
Drydock Restaurant, 1012 Main St. Klamath Falls. Contact David Lee at (503) 882-3499 or write:
JAMM, c/o 1803 Avalon, Klamath Falls 97601

14 Concert, Singing Boys of Pennsylvania, presented by the Roseburg Community Concert Association. 8 pm. Jacoby Auditorium, Umpqua Community College, Roseburg. (503) 440-4600

- 15 Film, "Whose Life Is It Anyway?" presented by Associated Students of Rogue Community College, Rogue Building. 8 pm. Grants Pass. (503) 479-5541
- 16 Concert, featuring a piano trio from Berlin. 8 pm. Jacoby Auditorium, Umpqua Community College, Roseburg. (503) 440-4600
- 17 Concert, "Songs of Ireland," presented by the RCC Music Dept. 7:30 pm. Rogue Bldg., Rogue Community College, Grants Pass. (503) 479-5541
- 19 Mother Lode Musical Troupe. 8 pm. Crescent Elk Auditorium, Crescent City.

Wanted: Friendly People...

...to answer phones during Spring Marathon, April 25 through May 2. We're looking for people with cheerful voices to take pledge calls and to help us handle the mechanics of our spring fund drive. If you are interested in spending an hour or two with us during one of the most exciting weeks of our year, call KSOR's development office (503) 482-630l during regular business hours.

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- 22 Weavers' Guild. 10 am.
 Umpqua Valley Arts Center,
 Roseburg. (503) 672-2532

 Music At Noon Series, Bob
 Williamson on guitar. Noon.
 Whipple Fine Arts Bldg., Umpqua
 Community College, Roseburg.
 (503) 440-4600
- 24 Play, "Translations," by the Oregon Shakesperean Festival. Opening at 8 pm in the Black Swan Theatre and continuing through the Spring Season.

 Ashland. Box office: (503)
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- 27 thru Apr. 14 Exhibit, Paintings by Dunbar, Tulare & Newman. Arrangement of Visual Arts Grants Pass Museum of Art, Riverside Park, Grants Pass. Hours: Tues-Sat, noon-4 pm. (503) 479-3290 thru Mar. 16 Exhibit, SOSC Faculty Art Show. Reception February 29, 7 pm. Stevenson Union Gallery, Southern Oregon State College, Ashland. For more information, contact Tom Eldridge at (503) 482-6465
- 29 thru 31 Exhibit, Northwest Print Council, with fine art prints from its members. Stevenson Union Gallery, Southern Oregon State College, Ashland. Hours: Mon-Thurs, 8 am-9 pm; Fri 8 am-5 pm. (503) 482-6465
- 30 ASRCC Film Series,
 "The Year of Living
 Dangerously," outstanding
 Peter Weir film from Australia,
 starting Mel Gibson. 8 pm. Rogue
 Bldg., Rogue Community College,
 Grants Pass. (503) 479-5541
- 30 31, and April 6, 7, 13, 14. Play, "How the Other Half Loves," Siskiyou Performing Arts Center, Yreka. (916) 842-5442.

If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of the month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events, KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.

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